QUINN

We say exactly who we are, and they either buy it or they don’t. We don’t beat around the bush.

—Florence

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Most big ideas have
a kind of simplicity.

—John Frazier

Brand is the promise, the big idea, and the expectations that reside in each customer's mind about a product, service, or company. People fall in love with brands, trust them, develop strong loyalties to them, buy them, and believe in their superiority. The brand is shorthand. It stands for something.

—Alina Wheeler

In order for a company's identity to be successful, every expression must be an authentic reflection of the organization's personality and fulfilled by its operational practices. The Following list of strengths will inform the narrative at the core of our brand.

Reputation
Corporate Culture
Strategy
Innovation
Trend-spotting

Other Strengths

Media Loved
Responsive
Hardworking
Results-Oriented
Senior-Presence
Get Things Done
Award Winning
Structured
Accountable
Financially Stable
Professional
Honest/Truthful
Proactive
Loyal
Experienced
Efficient
Peer-Mirrors

Brand values are the core principles & beliefs that guide our decision making across all of our communication efforts. If a course of action violates any one of these values, it should be immediately and thoughtfully reconsidered.

Strategy
Creativity
People
Intelligence

Products are created in the factory.
Brands are created in the Mind.

—Walter Landor

These four attributes were selected from a list of 49 identified characteristics that describe the personality of Quinn. They answer the question, "If the brand was a person, what would she be like?"

These attributes inform the look, feel, and tone of voice of our company.

Creative
Smart
Results-Driven
Classic

Other Attributes

Strong
Organized
Meticulous
Driven
Thoughtful
Intuitive
Loyal
Relatable
Interested
Cautious in HR
Adventurous in PR
Kooky
Brave
Feminine
Accommodating
Plugged In
Conflict Averse

Passionate
People Pleaser
Busy
Experienced
Seasoned
Award Winning
Accomplished
Innovative
Attractive to Job Candidates
Quirky
Enthusiastic
Indecisive
Scattered
Honest
Connecticut
Overcommitted

Yes People
Over Serviced
Young at Heart
Stressed
No Divas
Direct
In-Solution
Defensive
Serious
Funny
Personable
Adaptable
Warm
Prepared
Caring
Hardworking

Quinn's brand promise statements summarize what we aspire to create and maintain in the marketplace. It is the stated or implied pledge that creates customer expectations.

To be relationally engaged.
To find the story.
To provide measurable results.

Quinn promises to identify, define and/or build narratives that express their clients' brands across all media channels with a focus on accountability in the form of easy-to-understand metrics.

Our positioning statement defines how our brand should be perceived by the marketplace: in effect, the ideal thought and belief held by our target audience about the brand. It distinguishes Quinn from all other PR agencies and serves as a guidance system for all marketing messages.

Quinn is the only strategy-driven lifestyle PR firm with a collaborative approach to developing narrative-based ideation that elevates brands and increases visibility across multiple platforms in measurable ways to capture the attention of today's sophisticated consumers.

Our brand positioning is consistent with our values and reflects our understanding of target customers, key competitors, competitive advantages, and key differentiators. It answers the questions what, how, who, where, why, and when.

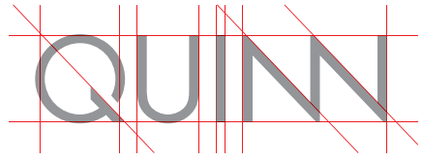
Our name is Quinn.

Great brand names are emotional and memorable; they have personality and depth. They have meaning, and speak to the origin of the company. The name "Quinn" was chosen because it possesses these qualities and reflects the stated brand values and attributes.

Strong brands are built on repeated, consistent, and appropriate use of their name. When the logo is not being used, the Quinn name should be written exactly as it appears in this sentence—never uppercase, lowercase, or altered in any way.

QUINN

The Quinn logo consists of one just one element: the logotype. It may be used with appropriate photography, but should never be paired with any additional graphical element.



Our logo is the centerpiece of how the world sees us. Our goal is to make this mark known and remembered. Everything we do with our logo directly impacts this goal.

Proper scale is a mark of certainty, of self-assuredness, history and decorum. Established, confident brands are understated.

Using the scale of the logo to determine basic placement and clearance will insure that the logo is honored and legible. Clearance on all sides should be equal to the height/width of the Quinn 'Q'.

To ensure that the logo is always clear and legible, it should never be printed at any size smaller than .25" in height.

Black and white are the primary colors of the Quinn brand. These colors are the only colors in which the logo should ever appear.

Dark gray, red, or blue as indicated in the chart to the right may be used as a secondary color—for example, it may be used as a background color in presentations, for page headings, for contact info, etc.

Any other color should be limited to photography whenever possible. Solid colors should be chosen from a muted and restrained palette found within the photography employed.

Bright, vibrant colors should be avoided.

The hallmark of a great brand is the consistency, precision and reverence with which the logo is applied. The following page illustrates some common mistakes to avoid.

Don't rotate.

Don't stretch.

Don't crop.

Too small.

Too large.

Don't outline.

Background too light.

Background too dark.

The typeface is Proxima Nova.

With the exception of email and body copy online, Proxima Nova is the only typeface permitted to express the Quinn brand.

Although remarkably similar to Gotham, Proxima is a design originally named Zanzibar and conceived by Mark Simonson in 1981 whereby predating Gotham by more than 20 years. In 1994, the name was changed to Proxima Sans and released through FontHaus as a family of six fonts—three weights with matching italics. The name Proxima was chosen to acknowledge that it was near other sans serifs in design and also because the letters in the name displayed some of the more identifiable characteristics of the design. In the early 2000s, Mark began working on fonts again, and started to get suggestions to expand the Proxima Sans family. In 2003, Rolling Stone magazine chose it as part of their latest redesign. Inspired by this success, Mark began work on a new Proxima Sans family even more ambitious than he had originally envisioned. The result is Proxima Nova, a family of 42 fonts—seven weights and three widths with matching italics—built from the ground up for the OpenType format, with advanced typographic features and a range of styles wide enough to take on the most demanding typographic applications.

Aa Aa

Aa Bb Cc Dd Ee Ff Gg
Aa Bb Cc Dd Ee Ff Gg
Aa Bb Cc Dd Ee Ff Gg
Aa Bb Cc Dd Ee Ff Gg
Aa Bb Cc Dd Ee Ff Gg
123456780!@#$%^&*
123456780!@#$%^&*

Consistency is the key to building a strong brand. Even the most mundane expressions of the brand must be carefully executed.

All written correspondence should take place on Quinn letterhead.

The margins, typefaces, and colors in the templates provided should never be altered.

A second sheet sans logo is provided with a shorter top margin.

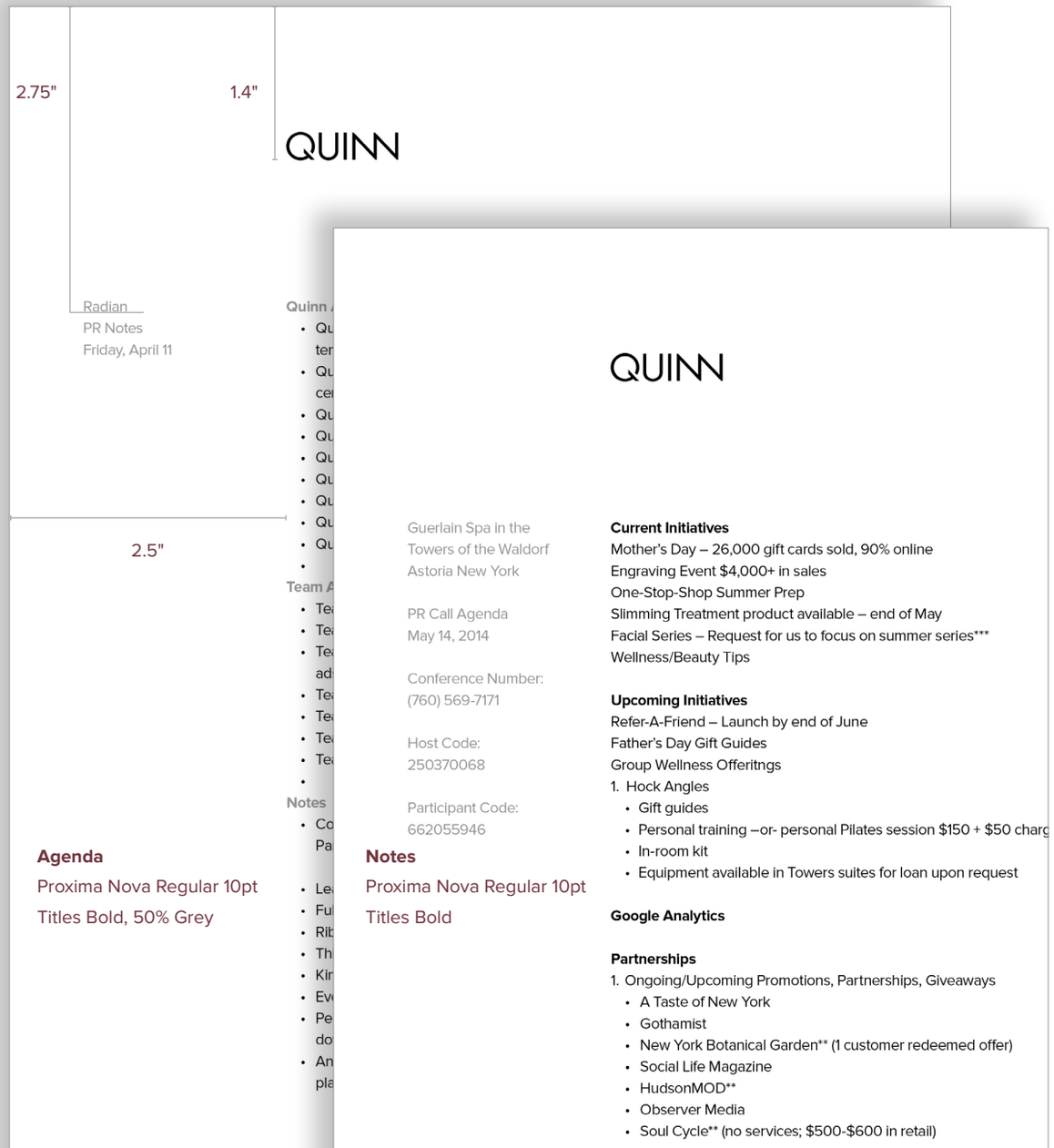
A baseline grid should always be maintained.

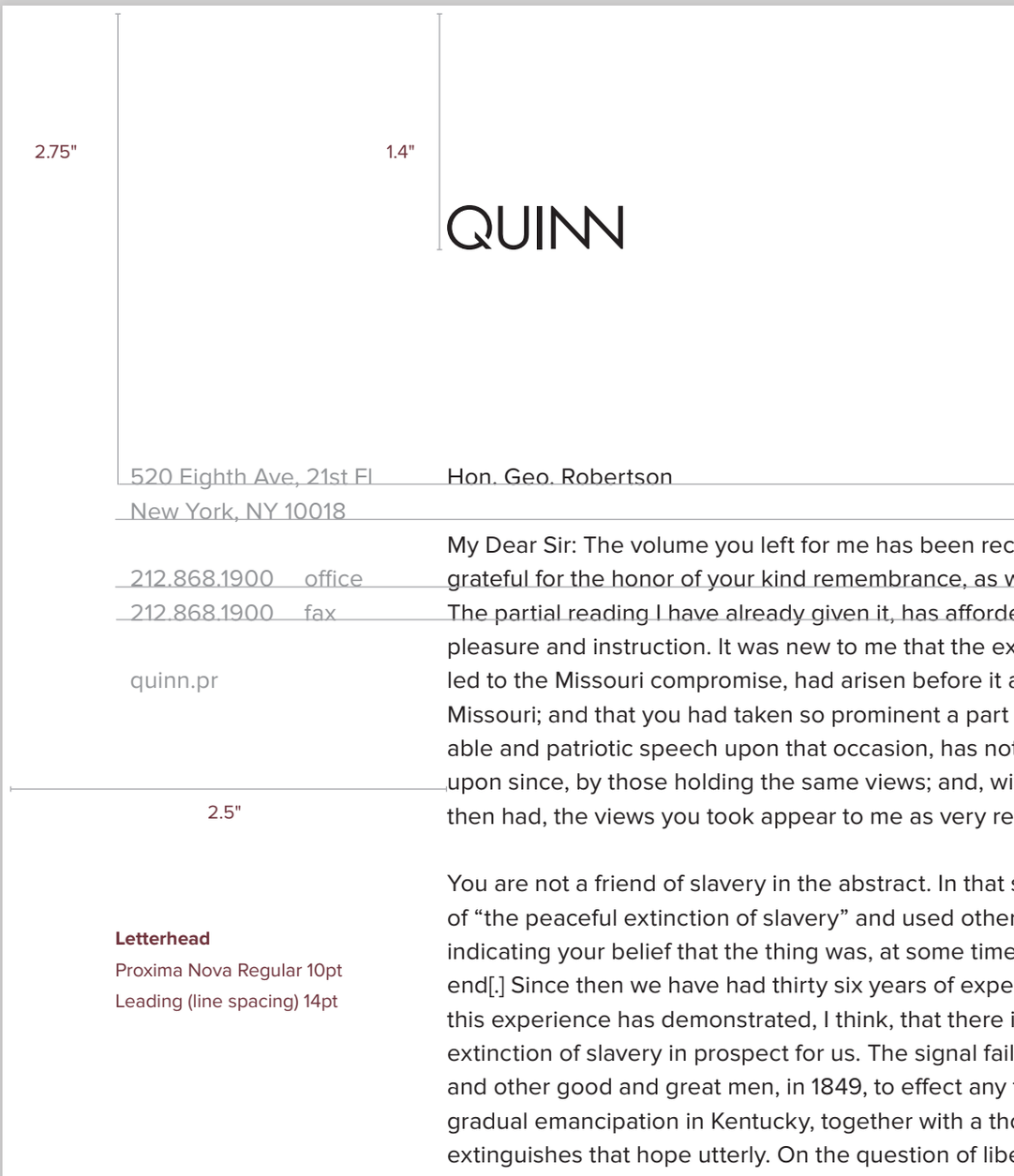
Italics should be reserved for the title of publications and occasionally employed for emphasis.

Bold type and words set in all majuscules should not appear in body copy.

Copy should never carry more than one adornment. For example you would never both, italicize something and set it in a bold face.

QUINN
520 Eighth Ave, 21st Fl
New York, NY 10018
212.868.1900office
212.868.1900fax
quinn.pr
Hon. Geo. Robertson
My Dear Sir: The volume you left for me has been received. I am really grateful for the honor of your kind remembrance, as well as for the book. The partial reading I have already given it, has afforded me much of both pleasure and instruction. It was new to me that the exact question which led to the Missouri compromise, had arisen before it arose in regard to Missouri; and that you had taken so prominent a part in it. Your short, but able and patriotic speech upon that occasion, has not been improved upon since, by those holding the same views; and, with all the lights you then had, the views you took appear to me as very reasonable.
You are not a friend of slavery in the abstract. In that speech you spoke of "t
peaceful extinction of slavery" and used other expressions indicating your b
the thing was, at some time, to have an end[.] Since then we have had thirty
of experience; and this experience has demonstrated, I think, that there is no
extinction of slavery in prospect for us. The signal failure of Henry Clay, and
good and great men, in 1849, to effect any thing in favor of gradual emancipa
Kentucky, together with a thousand other signs, extinguishes that hope utte
the question of liberty, as a principle, we are not what we have been. When
the political slaves of King George, and wanted to be free, we called the max
"all men are created equal" a self evident truth; but now when we have grown fat,
and have lost all dread of being slaves ourselves, we have become so greedy to be
masters that we call the same maxim "a self evident lie" The fourth of July has not
quite dwindled away; it is still a great day--for burning fire-crackers!!!
That spirit which desired the peaceful extinction of slavery, has itself become extinct,
with the occasion, and the men of the Revolution. Under the impulse of that occasion,
QUINN
Florence Quinn
President and Founder
01 212 868 1900 x223
fquinn@quinnandco.com
520 Eighth Ave, 21st Fl
New York, NY 10018
QUINN
520 Eighth Ave, 21st Fl
New York, NY 10018
Patrick Crawford
2487 Summit St
Columbus, OH 43105


2.75"
1.4"
QUINN
Radian
PR Notes
Friday, April 11
2.5"
Agenda
Proxima Nova Regular 10pt
Titles Bold, 50% Grey
Guerlain Spa in the
Towers of the Waldorf
Astoria New York
PR Call Agenda
May 14, 2014
Conference Number:
(760) 569-7171
Host Code:
250370068
Participant Code:
662055946
Notes
Proxima Nova Regular 10pt
Titles Bold
QUINN
Current Initiatives
Mother's Day – 26,000 gift cards sold, 90% online
Engraving Event $4,000+ in sales
One-Stop-Shop Summer Prep
Slimming Treatment product available – end of May
Facial Series – Request for us to focus on summer series***
Wellness/Beauty Tips
Upcoming Initiatives
Refer-A-Friend – Launch by end of June
Father's Day Gift Guides
Group Wellness Offeritngs
1. Hock Angles
• Gift guides
• Personal training –or- personal Pilates session $150 + $50 charg
• In-room kit
• Equipment available in Towers suites for loan upon request
Google Analytics
Partnerships
1. Ongoing/Upcoming Promotions, Partnerships, Giveaways
• A Taste of New York
• Gothamist
• New York Botanical Garden** (1 customer redeemed offer)
• Social Life Magazine
• HudsonMOD**
• Observer Media
• Soul Cycle** (no services; $500-$600 in retail)


2.75"
1.4"
QUINN
520 Eighth Ave, 21st Fl
New York, NY 10018
212.868.1900 office
212.868.1900 fax
quinn.pr
2.5"
Letterhead
Proxima Nova Regular 10pt
Leading (line spacing) 14pt
Hon. Geo. Robertson
My Dear Sir: The volume you left for me has been rec
grateful for the honor of your kind remembrance, as w
The partial reading I have already given it, has afforde
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and other good and great men, in 1849, to effect any
gradual emancipation in Kentucky, together with a th
extinguishes that hope utterly. On the question of libe

Mailing Label

Proxima Nova Regular 10pt

Address 80% grey

QUINN

520 Eighth Ave, 21st Fl
New York, NY 10018

.5"

QUINN

520 Eighth Ave, 21st Fl
New York, NY 10018

.5"

1.8"

Patrick Cra
2487 Sumr
Columbus,

4"

#10 Envelope

Proxima Nova Regular 8pt

Address 80% grey

PHOTOGRAPHS BY NATHANIEL BROOKS FOR THE NEW YORK TIMES

Bob Yull, Richard Ladd and Bob McDonald, all World War II veterans, with the Whiskey 7. *"They've got more guts than we have,"* Mr. Ladd said of the crew that will fly the plane.

Preparing a Veteran of D-Day for Its Return to Normandy

By JESSE McKINLEY

GENESEO, N.Y. — The plane has no fixed seats, no flight attendants, no in-flight movie and no bathroom. It is not heated, insulated or pressurized. And on its last tour over France, somebody tried to shoot it down.

But on Thursday, a septuagenarian war horse known as the Whiskey 7 will take off from a grass airstrip in central New York to attempt its most ambitious post-armistice mission: a trans-Atlantic crossing to pay tribute to the young Americans who went to war in Europe and those who never came home.

The plane — a twin-engine, propeller-driven C-47 military transport — will cross the famously frigid North Atlantic for the 70th anniversary of the storming of Normandy during World War II, when the Whiskey 7 was a lead plane in a Britain-based group that dropped paratroopers over coastal France. This time around, its crew will navigate a 3,600-mile-long — and presumably flak-free — route, making refueling stops in Maine, Labrador, Greenland, Iceland and Scotland before buzzing the skies over Omaha Beach in early June.

Or so they hope. The five-person, all-volunteer aircrew is packing life rafts, survival suits and other safety gear in the event of emergency. "There will be five of us onboard," said Mike Lindsay, the crew chief, "and five parachutes."

The farthest the Whiskey 7 has flown recently is to Wisconsin for an air show. But Mr. Lindsay and his fellow airmen say they are confident, even if the men they intend to honor are a little less so.

"I think it's kind of nuts," said Richard Ladd, 89, a local Veterans of Foreign Wars member who jumped out of a similar C-47 on D-Day as part of the 101st Airborne. "They've got more guts than we have."

Organizers of the trip scoff at that notion, saying that the flight is a fitting tribute to the veterans who braved the skies over Europe in far more dire and deadly circumstances and who — like the C-47 itself — are facing fast.

"Used to be everybody in town had been in the war; veterans were dime a dozen," said Austin Wadsworth, the president of the National Warplane Museum in Geneseo, which is sponsoring the trip. "And now we start looking and saying, 'They're going to be gone.'"

The commemorations in Normandy are expected to bring a rush of tourists, Allied and Axis alumni, invasion re-enactors, and various presidents and prime ministers, including President Obama and Vladimir V. Putin.

The Whiskey 7 crew — including Mr. Lindsay and four pilots, among them two experienced aviators from US Airways — is taking off three weeks before the June 6 anniversary, with the plane scheduled to participate in a commemorative jump by an American parachute team over original D-Day drop zones.

It will be slow going: The Whiskey 7 will travel at about 140 miles per hour, roughly a quarter of the cruising speed of the average contemporary commercial flight. And while the plane will spend most of its time below the 10,000-foot level, at which oxygen is necessary, the air temperature inside the fuselage will probably linger around zero. (For higher altitudes the crew will carry supplemental tanks of oxygen.)

"That's why I'm kind of looking forward to stopping in Scotland," said Mr. Lindsay, who said he planned to pack a thermal sleeping bag, heavily layer his clothes, and celebrate when the plane reached Europe. "I want to get a good bottle of single malt."

Round-nosed, wide-bodied and seemingly pointed up into a climb even when sitting still, the C-47 was critical to the American military during World War II: a rugged and reliable transport capable of carrying a small bulldozer or more than two dozen men that flew everywhere from North Africa to "over the hump," the perilous crossings over the Himalayas.

The C-47, known as the gooney bird, and its civilian predecessor, the DC-3, "are iconic airplanes in the history of aviation," said Jeremy Kinney, curator for American military aviation at the National Air and Space Museum in Washington.

"It's the culmination of two decades of work," said Mr. Kinney, citing the plane's metal fuselage, streamlined design and retractable landing gear, among other features. "You stick jet engines on it and you've got a modern airplane."

Built in 1943, the Whiskey 7 in Geneseo took off from Cottesmore, England, early on the morning of June 6, 1944.

A young paratrooper named Leslie Palmer Cruise Jr. was among those aboard. Now 89, Mr. Cruise remembers cacophonous noise, flak exploding, pitch-dark skies and a mad scramble to jump. "You never saw guys move so fast," Mr. Cruise said in a telephone interview from his home in Horsham, Pa. "In camp, they'd be dragging anchor."

Gary Mitchell, a member of the National Warplane Museum and a pilot and World War II buff, had the idea for the new Normandy flight while visiting France two years ago.

"He was like, 'We should fly over there and take part in these ceremonies,'" said Mr. Mitchell's daughter Erin Vitale, a professor from nearby Piffard, N.Y. "That's the one thing about pilots: It doesn't occur to them that it's crazy."

Mr. Mitchell died in September, but the plans continued. Today, the plane has been outfitted much as it would have been in 1944, right down to its "invasion stripes," the black-and-white markings used to identify the invading Allied aircraft. It does have some more modern equipment, including donated GPS and landing systems, as well as an electronic locator beacon in case the plane needs to make a water landing. A portable toilet will be available, though privacy may be at a minimum.

Erin Vitale's father, a member of the National Warplane Museum, proposed that the Whiskey 7 fly for D-Day's 70th anniversary.

Like paratroopers of yore, passengers on the Normandy trip will sit on seats attached to each side of the fuselage, facing one another. The jump door, however, will not be open (or, the crewmen hope, used during the crossing).

News of the trip spread quickly among veterans in the area, many of whom use the warplane museum and the local Veterans of Foreign Wars chapter to recapture the comradeship they felt during the war.

When they were at war, most of the men were lonely and scared. "Most of us would go to bed homesick," said Bob McDonald, 89, a B-24 tail-gunner in the 14th Air Force. "If it wasn't for the guy in the next bunk, you'd be in trouble."

Bob Yull, 88, another local veteran and Mr. McDonald's friend, concurred, adding it has been "really tough" watching their ranks diminish. "If these guys go," he said, "I don't know what I'll do."

As for the mission at hand, Emerson Johnston, 91, a former soldier in the Fourth Cavalry, said the Normandy flight was "a damn good idea," though he said he had seen plenty of Europe.

"Somebody said they're going to make another trip back there, and I said, 'Well I'm not going,'" Mr. Johnston recalled. "I didn't leave anything over there I got to go back after."

Mr. Cruise, however, is returning to Normandy for the anniversary, albeit through an airline, not on the Whiskey 7. And while most of his brothers in arms have died, he said, he appreciated the Geneseo crew's effort to keep their memories alive.

"They're gung-ho," Mr. Cruise said. "They could have been with us in Normandy in '44 with that attitude."

QUINN

Clip should be as large as possible on the page and still allow for proper logo clearance.

Logo should be .25" tall and clearance on all sides should be equal to the height/width of the Quinn 'Q'.

My favorite part of what we do is about the ideas.

—Florence

A tone of voice is not what you say, but how you say it. This encompasses not only the words you choose, but their order, rhythm and pace.

Quinn's written communication should embody brand attributes (creative, smart, results-driven, classic). It can be confident, imaginative, and sometimes playful; it should never be apologetic, mechanical, or whimsical.

When describing creative ideas or successful campaigns, use rich, detailed descriptions to create a visceral image in the reader's mind.

Quinn's messaging should always stated in light of the brand values (strategy, creativity, people, intelligence).

A lifestyle brand attempts to embody the interests, attitudes and opinions of their target demographic.

As a lifestyle public relations firm, Quinn occupies a unique space in the marketplace—while we service brands in the lifestyle category, we must simultaneously embody the interests, attitudes, and opinions of those brands and their consumers.

Successful lifestyle brands never publicly describe themselves as "lifestyle brands"; embodying a lifestyle is achieved through actions rather than words.

Quinn is classic—timeless, free from trend, authentic.

—Florence

We believe there is magic to be found at the intersection of creative thinking and value-driven strategies. Many of the world's most recognized brands believe as well. That’s why companies like the Waldorf Astoria, Guerlain Spa, Etihad Airways, and The Ritz Carlton Residences choose Quinn.

Associating Quinn with established lifestyle brands implies Quinn's own inclusion in the lifestyle category.

We put a bed out on the terrace in front of the fireplace. We added a five-star camping experience and the opportunity to sleep under the stars with an e-reader loaded with fireside stories, Maison du Chocolate s'mores, cocktails, a flashlight and a state-of-the-art telescope.

This description of a successful campaign uses specific, descriptive details to paint a vivid image of luxury.

Florence has nurtured and shaped Quinn into a strategic powerhouse of brand storytelling. Her near-clairvoyant ability to anticipate trends and cut to what is important has sparked some of the most effective PR ideas and campaigns of our time.

This description paragraph has a slightly playful tone but avoids being overly cute or whimsical.

Quinn is a lifestyle public relations agency with global impact. Our disciplined, strategic approach to PR has built some of the largest audiences in the world.

The word "lifestyle" should only be used self-referentially when describing the Lifestyle Public Relations category.

My favorite part of what we do is about the ideas.

—Florence

Selecting appropriate photography can be difficult and requires more than just a compelling subject. The following page illustrates some of the technical issues that must be taken into consideration to maintain a high level of quality.

This image lacks sufficient resolution and looks pixelated. Remember that printed images require much higher resolutions than images displayed on screens.

Poor lighting and composition are hallmarks of an unprofessional image and make this candlelit dinner decidedly unglamorous.

This photo is visually cluttered and employs an lens distortion effect which is distracting and does not feel timeless or classic.

PHOTOGRAPHY EXAMPLES